

Fall 2021
Vol. 24, No. 5

The Final Issue

by James Hyder

As I conclude the 24-year run of *LF Examiner* and a 37-year career in the giant-screen world, my primary emotion is gratitude: for the opportunity to do work that I enjoyed and found meaningful (whether I did it well is for others to say); for a career in a business whose values reflect my own; for the means to travel around the world; for the chance to have met, worked with, and befriended some of the most interesting and talented people in the world; but mostly for the support, assistance, and friendship I have had from literally thousands of people in the giant-screen world.

I got my start in the GS world in the summer of 1984, when I was hired as a part-time evening and weekend manager at the [National Air and Space Museum](#)'s Samuel P. Langley IMAX Theater by theater manager **Ron Wagaman**. I had just earned my bachelor's degree from St. John's College in Annapolis, MD, after working for seven years in audio-visual production after high school.

After a few months at NASM I was promoted to full-time box office manager, then progressed to technical manager and acting theater manager, before being appointed to the newly created position of film distribution manager.

By the early 1990s, NASM had participated in the production of several GS

films, with more in the offing. The [Smithsonian's National Museum of Natural History](#) was about to open a new IMAX theater, and would also be making films. Wagaman believed that by distributing its own GS films the Smithsonian could create a significant new revenue stream, and I was charged with developing a business model to make the case for an in-house GS film distribution office. With help from [MacGillivray Freeman's Bill Bennett](#) and several other GS colleagues, I showed that, using conservative assumptions, the office would be able to net more than \$1 million a year within a few years.

However, at the time the Smithsonian was steeped in academic tradition and almost virulently anti-commercial in its outlook. The plan was not approved, and I was channeled into other tasks within the museum, mostly in the burgeoning IT department, even though I retained the title of film distribution manager, and continued to assist with the museum's GS films and represent the museum at GS conferences.

When the Smithsonian mandated an institution-wide reorganization and reduction in force in 1996, someone probably asked the logical question, “Why do we have a film distribution manager who’s not distributing films?” and I was among more than 20 people laid off, including my erstwhile boss, Wagaman, who by then had been promoted to assistant museum director for operations.

I learned I would be losing my job two days before the 1996 **International Space Theater Consortium** conference was to start in Barcelona. Although I had gone to most conferences before this, I was not among the museum's delegation this time, probably because someone knew or

(see **FAREWELL** on page 4)

A Theater's Wild Success

by Diane Carlson

The [Royal British Columbia Museum](#), founded in the provincial capital, Victoria, in 1886 as the British Columbia Museum, partnered with Utah-based [Destination Cinema, Inc.](#), to open a 369-seat IMAX theater in June of 1998, with DCI as owner and operator.

Between June 1998 and August 2020 the theater had attendance of 8,356,000, compared to 8,542,000 in the museum, a difference of only 186,000 over 23 years! And this was without forced combo tickets that some institutions now use.

In August of 2020, the museum acquired the theater from DCI. The purchase was part of a plan to renovate the building and grounds over the next few years. Museum COO **Gary Lacey** told local media that “it’s always wise to have control of the site,” in those circumstances.

The final year of operation under DCI – 2019 – was the theater’s most successful since 2008. As GS theaters regroup and reopen post-Covid, there are valuable lessons from this successful operation that can contribute to the success of other venues.

Diane Carlson spoke with Paul Wild, IMAX Victoria's director for over 17 years, to gain some of his insights and perspectives on the success of the theater. She also spoke with DCI's CEO Bob Perkins and Ian McAllister, director of *Great Bear Rainforest*. Excerpts from their conversations follow.

Note: all dollar amounts are in Canadian dollars, which were worth about \$0.77 U.S. dollars at the end of 2019.

(see **VICTORIA** on page 10)

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GSCA Film Expo: L.A., March 2022

The [Giant Screen Cinema Association](#) will host its annual Film Expo – in person – in Los Angeles, March 8–9, 2022. It will be the first in-person event the association has hosted since the 2019 Film Expo, which ended a few days before most of North America shut down for the pandemic.

The Film Expo will feature screenings of new films, presentations on films in production and development, and an innovations session highlighting the latest in GS technology. Registration and film submissions will open in December.

The association is still planning for its fall 2022 annual conference. For more information, visit [giantsscinecinema.com](#).

Fleet switching to IMAX dome laser

The [Fleet Science Center](#) in San Diego, CA, is removing the world's longest-running IMAX film projector and replacing it with a single-projector 4K digital IMAX laser dome system. The center's 76-foot (23.2-meter) dome, originally known as OMNI-MAX, opened on March 10, 1973, the first IMAX dome theater and the second permanent IMAX theater (after [Ontario Place](#) in Toronto, which replaced its original film projector several years ago).

The theater closed out its 48-year run of 15/70 screenings with a film festival featuring eight classic GS films, including *To the Limit* (1989), *Africa: The Serengeti* (1994), *Hubble* (2010), and *Jerusalem* (2013).

In 2013 the Fleet's IMAX film projector was augmented with a 4K [Sky-Skan](#) digital fulldome system, but that is reportedly being removed with the 15/70 projector, leaving the IMAX laser as the sole projection system.

The Fleet's will be the seventh IMAX laser dome installation since the system's introduction in 2018 (see [IMAX Laser Dome, Summer 2019](#)).

Germany has largest IMAX screen

Germany's [Lochmann Kino Leonberg GmbH](#) has opened the Traumpalast (Dream Palace) IMAX in Leonberg, near Stuttgart, a 574-seat theater that features the world's largest IMAX screen: 70x125 feet (21x38.2 meters), an aspect ratio of 1:1.8. The laser-equipped theater opened in late September with *No Time to Die*.

The previous holder of the record was Australia's [IMAX Theatre Melbourne](#), whose screen is 76x102

feet (23.2x31.1 meters) which is about 1,000 square feet (80 square meters) less in total area than the Leonberg's 8,764-square-foot (803-square-meter) screen.

However, both are significantly smaller than the former [IMAX Darling Harbour Sydney](#) in Australia, whose screen was 96.5x117.2 feet (29.4x35.7 meters), an area of 11,310 square feet (1,050 square meters), when it closed in 2016. A new theater is under construction at the same site but it will not regain the record of world's largest screen when it opens in the middle of 2022; according to manager **Colin Resnick**, its screen will be 82x96.75 feet, or 7,934 square feet (25x29.5 meters, or 737.5 square meters).

Cosmic to dist new Goodall film

[Cosmic Picture](#) will distribute *Jane Goodall's Reasons for Hope*, a new GS film being produced by [Science North](#), the science museum in Sudbury, ON, Canada, whose previous films include *Jane Goodall's Wild Chimpanzees* (2002). It will be directed by the museum's **David Lickley**.

The film is based on Goodall's philosophy of hope for the world and all life on it, and will feature inspiring stories from her institute, which studies the great apes. It is currently in production for a release in April 2023.

Corrections

In the Summer 2021 issue, the photo on page 10 misidentified an unknown NASA technician in the "Vomit Comet" as Imax's Gord Harris. Harris tells us that although there's some resemblance, he actually took the picture in question.

In the Shorts item about Nina Paley's *Pandorama* (page 3), our account of the creation of the digital soundtrack was incomplete. According to Vancouver's Ingrid Lae, IMAX Melbourne's "Richard Morrison reached out to the Keighleys [at IMAX Post] to see if they could recommend the best course of action. David and/or Patricia suggested sending it to Imax in Mississauga to create a digital audio copy to the correct specifications."

Lae continues, "Peter Ogborn, manager and senior audio engineer for soundtrack mastering at Imax, and David Booty [Melbourne's] technical manager, worked together to ensure that they would be getting what they needed."

NEWS

Antarctica wins Jackson award

Antarctica, from [BBC Studios Natural History Unit](#), has won the award for Best Cinematography at the 2021 [Jackson Wild Media Awards](#). Distributed by [SK Films](#), the film had also been nominated for two other awards at the festival.

Don MacBain seeks *Fire* print

Producer **Don MacBain** is hoping to find the 15/70 print of his two-minute short, *Fire* (1997), last seen as part of the *Big Shorts Film Festival*, which included several other very short films when it ran in the late 1990s.

According to MacBain, the film is “a bursting ball of fire pulsating to classical music,” adding that “it is likely sitting to the side in some large-format projection booth somewhere....”

Anyone with information about its whereabouts is asked to contact MacBain at don.macbain@mac.com.

New museum theater in China

When it opens in 2024, the **Hainan Science and Technology Museum**, under construction in southern China, will house a giantscreen theater, the first new non-multiplex GS venue since 2017. Although few details are available about the theater, the museum, which has just started construction, will have about 300,000 square feet (28,000 square meters) of floor space, and will include a planetarium in addition to the GS theater. It was designed by Beijing-based **MAD Architects**.

John Turner is Imax docu head

[Imax Corporation](#) has named John Turner head of documentaries, where he will oversee the company’s five-picture deal with **Imagine Documentaries**, including the current production *Mars 2080*. Turner comes to Imax from Netflix, where he was a development consultant for Netflix Documentary Features and created the series *Dirty Money*.



John Turner

Mark B. Peterson

GS theater consultant **Mark B. Peterson** died on Sept. 2 in Seattle at age 78. Born in Salt Lake City, Peterson graduated from University of Utah in 1968 with a B.S. in geography and an emphasis in astronomy and cartography. Having worked at Salt Lake City’s old **Hansen Planetarium** while in school, after graduating he moved to Denver, where he became director of the Gates Planetarium at the [Denver Museum of Nature and Science](#). While there, he produced some 20 planetarium shows.

In 1982 Peterson developed and implemented a plan to convert the museum’s existing Phipps Auditorium to an IMAX theater, one of the few such conversions of an existing space. The \$4.5 million project became a model for other museums, and after consulting as a freelance for a while, he joined **White Oak Associates** in the early 1990s, ultimately advising on more than 100 GS projects.

White Oak’s **John Jacobsen** recalls:

“Mark wrote the book on IMAX theater operations, gleaned from his over fifty theater feasibility studies. If you have a flat giant-screen theater in your museum that opened between 1975 and 2010, chances are good that Mark developed your study and plan.

“Mark’s economic model — a wealth of data in an Escher-like nesting of Excel worksheets — calculated such key planning figures as yearly attendance, income, seat count, ushers needed, show schedules, and more. His attention to detail and his track record at calculating whether a proposed theater ‘could wash its own face,’ i.e., break even, and go on to ‘realize its full potential,’ earned him deep respect in the GSCA community, and

many commissions.

“Mark’s work contributed to the success and dramatic growth of the GS field in museums in its first decades.”

According to an obituary published by his family, “Mark will be remembered by those who knew him well as a gifted poet, philosopher, loyal friend and animal lover who volunteered at Center Valley Animal Rescue, a no-kill shelter in Quilcene, WA. He was a competent sailor, had an expert class ham radio license, but most of all, Mark was a compassionate and kind man with a great sense of humanity.”

Peterson is survived by his wife of 45 years, two siblings, two children, and six grandchildren.

A GoFundMe account has been established to help Mark’s wife Marci with the unexpected medical costs. To make a contribution, go to: <https://gofund.me/380ae71b>.



Mark Peterson

LF Examiner's Final Issue



NASM box office manager, circa 1989.

(from **FAREWELL** on page 1)

guessed I was a short-timer. So on very short notice (and at considerable expense) I booked a flight and hotel so that I could start the search for my next job.

On my first day in Barcelona, I was having lunch in a restaurant with a few colleagues, including **Larry O'Reilly**, who was developing Natural History's IMAX theater (not to be confused with the [Imax Corp.](#) employee of the same name). On learning of my fate, Larry said, "Someday someone's going to start a newsletter for this business and make a million dollars," pointedly adding, "And all I want is 10% for the idea." My eyes lit up, and on the flight back home I was sketching out what the newsletter would look like and considering names.

I was fortunate that the Newsletter Publishers Association was headquartered in Washington, DC, and through them a prominent consultant generously agreed to advise me for the price of a lunch. My

grandiose plans were soon dashed when he explained that since the most successful newsletters capture only about 5% of their "universe" of potential subscribers, I would need a base of at least 10,000 to support even a one-person operation. I estimated the GS industry at the time employed about 2,000. He said that getting 20–25% of that market to subscribe would be simply unheard of.

Fortunately, my 12 years at NASM had entitled me to a severance package with

12 months of salary, so I had the luxury of time to consider my options. I briefly continued trying to salvage the newsletter concept, but by early

1997 I had given up on the idea and was searching, vainly, for jobs as a GS theater manager, the position I was most qualified for on paper, but for which I had little enthusiasm.

As the spring of 1997 headed into summer, with no promising job prospects, I imagined myself five or ten years hence, in a job I hated, possibly not even in the GS world, asking "Why didn't I *try* the newsletter?" The fall conference in Vancouver would be the prime opportunity to promote it, so I took the plunge, and created a four-page mockup announcing the launch of *MaxImage!* (The name was changed to *LF Examiner* in 2000.)

About 900 people attended that conference, which ran Sept. 19–21. By the end of 1997 I had 130 subscribers, by

the September 1998 issue I had 258, and a year after that I had nearly 400, the 20% of the market my advisor had said would be virtually impossible to achieve. (When I saw him sometime later and told him of my success, he was stunned but congratulatory, and impressed with the amount of information I put in each issue.)

I was fortunate that the number of IMAX and GS theaters in museums was on the rise, and the spread of IMAX screens into multiplexes was just beginning. Interest in GS films and theaters, as reflected by attendance at industry conferences, peaked in 1999, when 1,000 people came to the ISTC conference in New York City. My subscriber count reached its zenith a year later, at just over 500. The count of non-multiplex GS theaters topped out at 270 in 2003. Five years later, as digital projection was introduced and the number of multiplex IMAX theaters began to skyrocket, the institutional segment had begun a slow decline which continues today.

I have often described myself as a "reluctant entrepreneur." Unlike most



Larry O'Reilly in 2007.



Marty Shindler

newsletter publishers, whose main focus was building their businesses by developing new publications and hiring content experts to write and edit them, I was mostly interested in my subject matter, and saw business tasks, like marketing and business development, as necessary evils that allowed me to do what I most enjoyed: reporting on the GS world.

If I had been like other publishers, on seeing the start of a decline in GS theaters I would have acted to broaden the focus of the newsletter to other growing, or at least larger, segments, like planetariums, full-domes, theme parks, etc. In fact, I considered these options, but like the proverbial frog in the pot of water, there was no one moment when the pain was so great that I was forced to make the jump.

LF Examiner also remained a print-only publication long after most newsletters had gone digital because the size of my tiny (and shrinking) market made it economically unfeasible to make that transition. As one would-be competitor to *LFX* found, in the early 2000s it was fiendishly expensive to build an online publication from scratch. By the time those costs had come down, years later, so had my subscriber list.

Over the last decade, as my retirement age approached, trying to go digital or expand the business seemed pointless, so a few years ago I resolved to simply allow *LF Examiner* to fade away. It has been a good run.

Subscribers

The number of people who have helped me and *LFX* runs to the thousands. To start, 1,621 people have subscribed to the newsletter over the years. Since 1997 I have sent out just over 59,000 separate copies of the publication, which means that the average subscriber received 36 issues, more than four years' worth. (Although I started out publishing 12 issues a

year, after a couple of years I realized I couldn't keep up that pace and dropped to ten a year; later I reduced it to eight.)

Among my subscribers, 14 have been especially loyal, receiving at least 200 out of the 216 regular issues published. They include **Valentine Kass, Greg MacGillivray, Glenn Shaver, Gordon Stalans, and Holly Wentworth**. The following four all subscribed within the crucial first year and maintained their subscriptions for most of the rest of the run: **Ed Capelle, Graeme Ferguson, Cassandra Henry, and Jeffry Johnson**.

Charlotte Brohi and Mark Katz started their subscriptions with the very first issue.

And three people have the distinction of having received every one of the 216 regular issues and 11 Yearbooks published:

**David Clark
David Duszynski
Michael Einkörn**

My sincere thanks to everyone who subscribed, but especially to these devoted subscribers.

Special thanks also to **Lisa Muscanere** at [Cinemark Entertainment](#) and [Regal Cinemas](#)' **Ted Hatfield**, who were such fans of *LF Examiner* that they arranged for subscriptions for every IMAX theater manager in their respective chains for several years.

Authors

Another group of significant supporters are the 141 GS professionals who wrote articles for the newsletter, their only compensation being a free subscription.

By far, the most significant of these is **Marty Shindler**, who wrote a regular column that appeared in every issue from Vol. 1 No. 2 (Nov. 1997) through Vol. 7 No. 1 (Nov. 2003), as well as a few additional pieces after that, a total of 64 articles. Marty's columns, mostly on the business side of GS filmmaking, were perceptive, astute, and provided insights into areas I was unqualified to cover. And they were always submitted on time! He was a pleasure to work with, always graciously accepting my editorial comments and suggestions. Marty's experience and reputa-

(see **FAREWELL** on page 6)



Paul Fraser



Diane Carlson

(from **FAREWELL** on page 5)

tion gave my fledgling publication a significant boost as it started out, and I am sincerely grateful for his support, generosity, and friendship.

Other industry experts who each wrote multiple articles for *LFX* include **Diane Carlson**, **Peter Crane**, **Paul Fraser**, **Gordon Harris**, **Judith Rubin**, and **Bayley Silleck**. Their unique perspectives broadened the scope of *LFX*'s coverage and made it a better, more useful, and more valuable publication. My thanks to you and the dozens of other writers whose work I was privileged to publish.

Data providers

One of my goals in starting the newsletter was to provide the GS industry with information and data that wasn't available from any other source. Two features intended to fulfill that objective appeared in every issue: the listing of GS films In Production, with updates on their status; and the bookings lists, showing which films were playing in which theaters during the current month. Essential to being able to present that data were my contacts at virtually every GS production and distribu-

tion company.

Two weeks before going to press for each issue I would e-mail producers requesting updates on their films in production, and send each distributor the list of bookings I had for their films in release, asking for corrections and updates. Although sending production updates was fairly simple and straightforward for producers, providing accurate bookings data was a painstaking and somewhat tedious task (on both sides), but one that every one of my distributor contacts did routinely, for every issue, without complaint, for 24 years. With their help, we reported 39,013 bookings of 485 films in 1,013 theaters. My deepest thanks to all of them for their dedication, patience, and attention to detail.

Endorsers

Top filmmakers **Brett Leonard**, **Frank Marshall**, Greg MacGillivray, **Steve Oederkerk**, and **Simon Wincer** all stunned me by agreeing to endorse *LFX* in direct mail promotional letters in its first few years. I suspect I would have had substantially fewer subscribers if not for the endorsements of these talented (and generous) filmmakers. They have my sincere thanks.

One-and-onlys

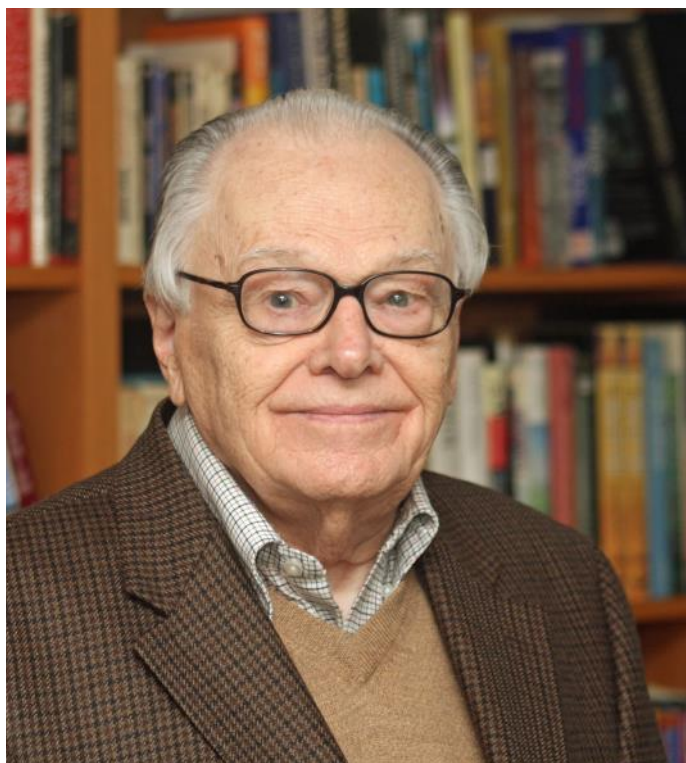
Many individuals have made important contributions to the success of *LFX* over the years. I am eternally grateful to Larry O'Reilly for suggesting the idea of the newsletter in Barcelona in September 1996. (By the way, I didn't end up making millions, nor did I give him 10%, but he did get a

free lifetime subscription.)

The [Giant Screen Cinema Association](#)'s staffers, **Tammy Barrett** and **Kelly Germain**, have been consistent and enthusiastic supporters of me and *LF Examiner* over the years. As a fellow writer and editor, Kelly has often been helpful by providing information, suggestions, and advice. When Tammy learned this spring that I was about to move to a much smaller house and would have to discard more than a dozen boxes of historical papers I had accumulated over four decades in the GS business, she and her fiancé drove from North Carolina to Georgia to collect them on behalf of the association. And I am, of course, very grateful to the GSCA for the Big Shoe Award bestowed on me at the 2021 Virtual Conference.

In addition to being a regular contributor and good friend, Paul Fraser has long been an unofficial advisor and sounding board, offering his insight and experience on a wide range of issues both in terms of the content of the newsletter and in helping me run my business.

Although I had no prior professional experience as a journalist when I started the newsletter, I did have the benefit of



William Hyder

having **William Hyder** as my father. Dad, now 92 years old, is a writer and editor who worked for the Baltimore *Sunpapers* for 34 years. He has been copy editor for every issue of the newsletter, and has also served as a trusted advisor on journalistic practice and ethics, and much more. One of the great joys of publishing *LFX* for 24 years has been the opportunity to work on it the whole time with my beloved father.

Finally, my wife of the last ten years, **Leslie Smith Rosen**, has been my constant support, inspiration, and joy. To any friends and colleagues who might have wondered during the first 27 years of my career why a great catch like me [*sarcasm alert!*] wasn't married, I can only answer that I must have been waiting for Leslie, even though I didn't know it at the time. We knew each other at St. John's, then reconnected in 2009, and were married in the spring of 2011. She has made me happier than I ever thought I'd be and given me a built-in family of three wonderful grown children, and now three delightful grandchildren. (I highly recommend skipping children and going straight to grandchildren!) Without Leslie, I have no idea where I'd be now, or what would have

happened to *LFX*. I love you, my dearest!

Cognizant of my increasingly unreliable memory, I have almost certainly forgotten to recognize some other important contributors. To them I give my sincere thanks and apologies for the oversight. Let me know, and I'll publish a correction in the next.... Oh, wait.

The future

Although I will no longer be publishing *LF Examiner*, I plan to continue playing a small part in the GS business. When logistics and finances permit, I hope to attend conferences and Film Expos on occasion. I will continue to serve on the GSCA's Innovations Committee for as long as they'll put up with me. (I believe I joined the Technical Committee — as it was then known — of the ISTC — as it was then known — around 1991, and have remained an active member ever since. Is 30 years on the same committee a record?)

I am working with Tammy and Kelly to transfer the *LFX* database of GS films and theaters to the GSCA, where they will maintain and update it. I will keep *LF Examiner.com* up and running as long as feasible, and

may start posting content from back issues there. The [Academy of Motion Picture Arts and Sciences](#) has asked me to provide them with digital copies of the full run of the newsletter for its library, a project I will start working on in the next few months.

I will be available for freelance consulting and copy editing for GS colleagues, and I'll be happy to hear from or meet with anyone in the business by e-mail, phone, Zoom, or in person, if you happen to be in the Boston area.

Earlier this year, Leslie and I moved to Nahant, MA, on the North Shore of Boston, where we are living with Leslie's mother in a charming seaside cottage. Henceforth, I expect to spend much of my time looking after, repairing, and updating this nice little home. You know: puttering.

But what about the future of the GS business, you say? Frankly, I've never been comfortable trying to predict the future, preferring to report facts and the opinions of people better informed than I. I have tried to be optimistic, and have pointed out directions I believe the industry could take to help it progress and grow. But from now on, all that is up to you. I'm confident you can do it, and you have my best wishes.

Once again, my sincere thanks to you all for a wonderful career and life.

By the Numbers *LF Examiner*, 1997–2021

Regular issues:	216
Total number of pages:	5,411
Average pages per issue:	25.1
Total words:	2.4 million
Average words per issue:	11,181
Total number of articles:	1,672
Articles written by contributors:	245
Words written by contributors:	547,656
Bookings Yearbooks (1998–2000):	11
Individual subscribers:	1,621
Total copies mailed:	59,032
Average subscription:	36 issues



Leslie Smith Rosen and James Hyder on their wedding day in 2011.



* New listing.

All films are 3D unless noted; underlined titles are 2D.

Updated information is printed in **bold**.

Unless noted, all films run about 40 minutes.

Ocean Odyssey

Wild Pacific Media, Definition Films; distributor: K2 Studios; director: Nick Robinson; producers: Nick Robinson, Electra Manikakis, Peta Ayers; DPs: Nick Robinson, Jonathan Shaw ACS, Caspar Mazzotti; script: Nick Robinson, Peta Ayers; score: Hylton Mowday; executive producers: David Gross, Electra Manikakis, Nick Robinson. Cast: Silvia Earl. Release: 2021.

Serengeti

Definition Films; distributor: K2 Studios; director: Michael Dalton-Smith; producers: Michael Dalton-Smith, Karen Gordon; script: Michael Dalton-Smith, Karen Gordon. Release: 2021.

Wings Over Water

Dorsey Pictures, Archipelago Films; distributor: SK Films; directors, producers, script: Andrew Young, Susan Todd; DP: Andrew Young; executive producers: Chris Dorsey, Charlie S. Potter. Narrator: Michael Keaton. Release: early 2022.

Everest

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; directors: Greg MacGillivray, David Breashears, Steve Judson; producers: Steve Judson, Alec Lorimore, Greg MacGillivray; DP: David Breashears; script: Tim Cahill, Steve Judson; score: Daniel May, Steve Wood. Narrator: Liam Neeson. Cast: Araceli Segarra, Jamling Tenzing Norgay, Ed Viesturs. 2D. Release: February 2022.

Oct '21

Jan '22

July '22

SOTS

OceaOd
Sereng
WOW

Everest
Ireland

LastGla
SES
SpacEx

Ireland

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray; script: Greg MacGillivray, Manchán Magan. Release: February 2022.

The Last Glaciers

Leeson Media, Far North Productions; distributor: Imax Corporation; director, writer: Craig Leeson; producers: Craig Leeson, Malcolm Wood. 2D. Release: Spring 2022.

Sand Easting Sharks*

Follow Manuela, a female lemon shark with unique hunting abilities, near a remote island off the coast of Brazil.

St. Thomas Productions; distributor: nWave Pictures. Release: Spring 2022.

- All footage for the 20-minute version has been shot, and editing has begun.
- The score was recorded with a full orchestra earlier this year.

Space Explorers: The ISS Experience

Felix & Paul Studios; distributor: Felix & Paul Studios; directors, writers: Felix Lajeunesse, Paul Raphael; producers: Stephane Rituit, Jonathan Woods. Release: Spring 2022.

Secrets of the Sea

Howard Hall Productions, Oceanic Research Group; distributor: MacGillivray Freeman Films; directors: Howard Hall, Jonathan Bird; producers: Michele Hall, Christine Bird; DPs: Howard Hall, Jonathan Bird; script: Howard Hall; score: Bruce Zimmerman, Alan Williams; executive producers: Michele Hall, Christine Bird. **Release: May 2022.**

Tiger Tiger

White Mountain Films, Kennedy/Marshall Company, Imax Corporation; distributor: Imax Corporation; director: George Butler; producers: George Butler, Keero Birla, Caroline Alexander; DPs: Reed Smoot, Tom Hurwitz; script: Caroline Alexander; score: Mark Kilian; executive producers: Julian Robertson, Frank Marshall, **Michelle Yeoh**. Cast: Dr. Alan Rabinowitz. Narrator: **Michelle Yeoh**. 2D. Release: Summer 2022.

- Fall: Recorded narration with actor/executive producer Michelle Yeoh.

Mars 2080

Imagine Entertainment; distributor: Imax

Corporation; director: Eliza McNitt; producers: Brian Grazer, Ron Howard, Justin Wilkes; script: Eliza McNitt, Lynn Renee Maxcy. 2D. **Release: Fall 2022.**

Cool Cities (wt)

K2 Studios; distributor: K2 Studios; director: Nick Robinson; producer: David Gross; executive producers: Robert Kresser, Mark Kresser, Mark Krenzien, David Gross. Cast: Tim Jarvis. Release: 2022.

Fire Fighters

Sean Casey Productions; distributor: tba; director, DP: Sean Casey. 2D. Release: 2022.

Journey to the Great Mayan Reef

Milbrand Cinema; distributor: tba; director, producer, DP: Lance Milbrand; editor: Dave Choice; score: Icarus Music. Cast: Kathleen Dudzinski, Eldon Bolton. Release: 2022.

Koala

Amezdroz Media; distributor: MacGillivray Freeman Films; director, producer: Stephen Amezdroz; DP: Richard Fitzpatrick; writer: Sheryl Allen. Cast: Lizzie Corke, Shayne Neal, Jack Pascoe. **Release: 2022.**

New England and the Sea of Stories (wt)

Cosmic Picture; distributor: Museum of Science, Boston; director: Daniel Ferguson; producer: Taran Davies; script: Daniel Ferguson; DP: Reed Smoot. 2D. Release: 2022.

Refuge: America's Wildest Places

Tandem Stills + Motion; distributor: tba; director, producer: Ian Shive. Release: 2022.

The Secret World of Fungi

Stranger Than Fiction Films Pty Ltd, Definition Films, K2 Studios; distributor: K2 Studios; directors: Gisela Kaufmann, Paul Phelan; producers: Jo-ann McGowan, Jennifer Peedom, David Gross. Narrator: Merlin Sheldrake. Release: March 2022.

- Completed shoots in Tasmania and London with Dr Merlin Sheldrake.
- Fall: will film in China and USA to take advantage of the autumn fungi season in the Northern Hemisphere.
- Post production is under way.

Shark Heroes (wt)

Definition Films, K2 Studios; distributor: K2 Studios; director, writer: Amelia McCarten; producers: David Gross, Sarah Beard; DP: Jonathan Shaw ACS; executive producer: Mark Kresser. Release: 2022.

Tiger

CoolC
FireFiJTTGMR
Koala

Mars2080

Refuge
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Train Time

Stephen Low Company; distributor: Stephen Low Company; director, script: Stephen Low; producer: Pietro Serapiglia; DP: Tristan Breeuwer; executive producer: Paul Globus. Narrator: Steve Anthony. 2D. **Release: 2022.**

Racing for the Planet: The Ocean Race (wt)

Blue Sky Aerial & Specialist Filming; distributor: tba; director: tba; DP: Peter Degerfeldt. **Release: Fall 2023.**

- May 2020: Tests of 16K aerials.
- 2022: The race starts.

Einstein's Incredible Universe (wt)

Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; script: Daniel Ferguson, Mose Richards; DP: Reed Smoot. **Release: 2024.**

Yellowstone: Life in Extremes

Grizzly Creek Films; distributor: tba; director: Thomas Winston. **Release: tba.**

DMR FILMS:

Title	Dist	Release
Eternals	SONY	11/5/21
Ghostbusters: Afterlife	SONY	11/19/21
Spider-Man: No Way Home	WDP	12/17/21
The King's Man	FOX	12/22/21
The Batman	DCE	3/4/22
Doctor Strange	WDP	3/25/22
Thor: Love and Thunder	WDP	5/6/22
Top Gun: Maverick	PAR	5/27/22
Jurassic World: Dominion	UP	6/10/22
Indiana Jones (untitled)	WDP	7/29/22
Mission: Impossible 7	PAR	9/30/22
Avatar 2	FOX	12/16/22



Camera test shoot for Racing for the Planet: The Ocean Race.

Victoria's Wild Success in 2019

(from *VICTORIA* on page 1)

Bob Perkins' view

Diane Carlson: Bob, you have been the CEO and an investor in DCI for over 22 years. In your experience was 2019 a successful year for your theater at the Royal B.C. Museum?

Bob Perkins: Absolutely. We paid about CDN\$500,000 to our museum partner for rent, security, and other costs while netting nearly CDN\$1 million for our company. And we did this without the museum hosting a blockbuster exhibit in 2019.

DC: To what do you attribute this success?

BP: I made one of the best hires ever when I hired Paul Wild. I have to give him the credit. We both share a hotel background at the start of our careers. That's in part why I hired him. Our theater work is hospitality work. Paul has a great combination of people skills and analytical skills: he loves the numbers and he loves this business. He's passionate, knows his market and is a problem solver.

I'll give you two examples: When we had a bit of a dip in attendance, he and his staff did the market research and what resulted was the Annual Pass program. That was his idea. In 2019 we sold 20,000 passes. He also convinced me to invest in the IMAX laser projection system to maintain our revenue. Imagine: he wanted me to invest \$1.5M just to hold on to what we had! Well, we actually have increased our revenue because of that investment. And while 2019 was a very successful year we had, in total, a very good run in Victoria.

Paul Wild on programming

DC: In 2018 your launch of *America's Musical Journey* garnered the [Giant Screen Cinema Association's](#) Best Film Launch by a theater. What lessons did you learn, if any, from that success that aided you in your 2019 effort?

Paul Wild: Given that the other films we launched in 2019 were so different, there were no specific strategies that we applied from *AMJ*. We connected with a

local dance studio and created a flash mob (for the opening events) and rented a jazz club for Aloe Blacc to perform. Great for *AMJ* but we needed different approaches for *Great Bear Rain Forest* and *Cuba*.

That being said, we understood that the key to success was creating excitement in our base, our 20,000 pass holders. This is the key, irrespective of the topic. Honestly, coming off of the award in 2018 inspired us to think bigger. We wanted to increase the excitement and to really knock it out of the park.

DC: Please give me some insights into your programming strategy both for your documentaries and Hollywood films.

PW: Our strategies were based on our core audience of pass holders. In 2019 they were 39% of our attendance. And they brought their family and friends with them to show off "their" theater. We really worked to engage our pass holders; it was not just a transactional relationship. We usually launched the year with a film festival in late January. Sometimes a new documentary would open during the festival and then continue on the schedule.

That was the case in 2019. The festival dates were Jan. 15 to Feb. 21. *Volcanoes* opened on Jan. 18 during the festival and continued on the schedule post festival. *Great Bear Rain Forest* opened towards the end of the festival on Feb. 15 and then continued on the schedule.

Now, in that case we knew that we were going to have those two films on our regular schedule. With some films we use the festival to gauge our audience's interest in a new film. I would say that diversity was a hallmark of our programming approach. We wanted to provide value to our pass holders and broad experiences. Sometimes we added a film like *Aircraft Carrier* to the festival specifically for the sake of variety. It was not necessarily a top choice for most "tree hugging Victoria" audiences, but there was a segment that enjoyed it, and it provided some balance.

We had never been cleared for showing first-run Hollywood films. While initially this was very frustrating, it actually had a



The Royal British Columbia Museum.

silver lining. Because the location is designated second-run, we could cherry pick the titles that we showed and had flexibility in scheduling as few as one showing per day, with lower fees. After 11 years of second-run, our audience understood that they might have to wait a while, but they knew that the big DMR titles would most likely come to our theater. Some told us “no worries, we’ll just wait,” or that they would see it a second time to experience it on our IMAX screen with our sound system.

The other big benefit of second run was that our pass holders could call us to request a title, and they did. The primary job of sales and membership services manager **Lea Silver** was to cultivate our pass-holders so that they would come to think of the theater as “theirs.” She encouraged them to contact us about what they would like to see. In fact, there was one pass holder who would call me to see what was coming up and give me her requests. I could tell that when she called that she had a list with her!

One requested film was *A Star is Born*. Now that is not a film that we typically would have selected, but several members requested it so we played it and had good success with it.

But one of the best examples of success for a second-run DMR was *Bohemian Rhapsody*. We brought it in for the festival and then extended it to a nine-week run. It really boosted our attendance for 2019. I was in the theater for three of the screenings and it looked and sounded truly amazing. I overheard someone saying that it was the fifth time that they had seen it in our theater.

DC: Can you expand on the documentary programming for 2019?

PW: We had three key films planned for 2019: *Great Bear Rainforest*, *Super Power Dogs* and *Apollo 11: First Steps Edition*. We also featured *Volcanoes* and *Cuba*. *Great Bear Rainforest* was the anchor for our success in 2019. We wanted a destination film and something bright and colorful for spring, so we also launched *Cuba* at the end of March. *Super Power Dogs* was our new film for the summer.

We started working with Ian McAllister,

director of *Great Bear Rainforest*, early in the process and screened his rushes in our theater. I could tell from the footage that this would be a great local film.

DC: Working with sponsors of a film can be an important part of the marketing of a film. **Patty Collins**, from [MacGillivray Freeman Films](#), said that you were, “Always a stellar partner: wonderful to work with and always smart and savvy in working with sponsors.” What was key to your approach to working with sponsors?

PW: I think the biggest thing for me is respecting the value that the sponsor brings not only to the film but to the industry overall. Without film sponsors, we would have fewer films or lower-quality films, and the GS industry would suffer overall.

So, in this sense, you should treat the sponsor with the utmost respect to ensure they get the exposure they deserve, to optimize the value of their sponsorship while leveraging the benefits that might be available. This approach builds relationships. And relationships build trust and mutual respect, and from there, potential opportunities to work well together.

Sometimes we would assist a producer with a relationship that had with no direct financial return to the theater, but was an opportunity for good will and word-of-mouth advertising. For example, **Stephen Low** had been working with the Royal Canadian Navy on a film project and one of the ships was docked in our area. So we arranged with Stephen to have the navy’s West Coast Rear Admiral (stationed in Victoria) and the crewmembers of the frigate that was filmed come to our theater to see the footage. We ran it for them three times, and they were very pleased. Stephen was happy, too, and we made new local friends who would spread the word about the film. This is an example of how working together helps make the world go around.

Another example that was a direct benefit to us was working with Ian McAllister on the *Great Bear Rainforest*, by projecting his test footage. He was new to GS so this was a real help to him. And it gave me the opportunity to see what a great film he was going to make. So in this case, being



Paul Wild

supportive was beneficial to the filmmaker, the distributor, and our theater. In 2019 we had no co-op marketing dollars available, but we certainly had cooperative sponsor relationships!

DC: Can you speak a bit more about long lead time for maximizing your marketing success?

PW: Long lead time is really important to extend your marketing reach through partnerships with other organizations, especially when you have limited funds. But it is also key to your own campaigns. I think that one reason that we hit it out of the park with *Great Bear Rainforest* was our long lead-time sales strategy. We were reminded again with *America’s Musical Journey* that we really need to create excitement in our local community. Now, our pass holders are our critical audience base and supporters. *GBR* was scheduled to open in February as part of our film festival. And our passes go sale on Nov. 1. We made the *Great Bear Rainforest* the centerpiece of our pass sales campaign. Our first marketing materials with *GBR* went live towards the end of October 2018 as a lead up to our 2019 pass sales going on sale Nov. 1, 2018. We had started working on this one year in advance of the opening of the film. It was a very strategic and thought-out plan. Early advertising and a sneak peek behind-the-scenes event in November, months before the opening, also helped boost social media engagement. We sold 20,000 passes in
(see *VICTORIA* on page 12)

(from **VICTORIA** on page 11)

short order and opened with 13 consecutive sold out shows!

DC: How did you typically allocate your \$245,000 marketing budget?

PW: We found that print media was valuable in our community. We used the newspaper for local audiences, and gift-giving guides and magazines during the holiday season to promote the pass. During the year, the newspaper ads were usually focused on our films and film launches, but in the fall we would focus on the Annual Pass that was positioned as a holiday gift idea for the coming year.

Victoria is a prime tourist destination in the spring and summer, so tourist publications including maps, rack cards, and on-board magazines on the various in-bound ferries were important.

Here's a rough breakdown of our budget allocation:

- 30% Print advertising (newspaper, tourism pubs, etc.)
- 14% Outdoor signage including lamp-post and building banners
- 14% Digital, radio, and TV
- 13% PR agency fees
- 9% Printed materials, including 1,200 posters and 50,000 rack cards

- 8% Creative design fees
- 7% Poster and brochure distribution
- 5% Miscellaneous

We did not have any co-op dollars in 2019, but when we had them, we enhanced what we were already doing with items that we could not usually afford, like billboards and transit.

Ian McAllister, filmmaker

DC: What value did Paul Wild and his theater bring to your *Great Bear Rainforest* film?

Ian McAllister: First of all, you need to understand that making an IMAX film about this environment was a 20-year dream for me. But I had no idea of what I was getting into! And I can honestly say that without his strong support I am not sure that the film would have gotten made. For instance, when we were starting the project, the industry was transitioning from film to digital capture. Three years before there was a film, Paul helped us with late-night theater time to evaluate test images from several cameras. He also gave us insights of what works on the giant screen. It was a steep learning curve, from the technical end to understanding the industry. And I learned that the GS theater network is amazing in terms of the

sense of camaraderie within the community.

And once the film was completed, the marketing and opening in Victoria were extraordinary. You could not drive into Victoria and not be aware of the film: it was everywhere and the results were incredible, with sold-out shows and great local media coverage. Because of Paul's early support people in Singapore, Beijing, and all over the world now know about the great bears and their environment.

I am not sure that all theaters understand the importance of these films at their locations. We have had Canadian ministers from different parties attend *GBR* to learn about this region, and I was so excited to have over 50 representatives from remote First Nation communities proudly attend the opening, many in full regalia. I was fortunate to have had Paul as my guide on this journey and it made for an incredible 2019.

Paul Wild on the Pass Program

DC: Your Annual Pass program has been wildly successful and copied by some other theaters in museum settings. Can you share some of your "secret sauce" of the pass program success?

PW: First of all, the pass program was a result of our market research. It was a solution arrived at by PR consultant **Marie Zirk** and me to solve the local price barrier to visiting the theater. We learned that people enjoyed the theater experience and that they would come more often if it were not as expensive. The first passes went on sale in 2004 for the program that started in 2005.

Marie and I initially set a goal of 5,000 passes for the first year. We then reconsidered and lowered it to 2,500 thinking that we had been too aggressive. We actually ended up with 6,900 the first year! We then reached 20,000 in individual pass sales in 2010 and averaged that number in the years that followed through to 2019. Pass holders were able to see an unlimited number of documentary films and got a deep discount on Hollywood feature films for the year.

Unlike most museum membership programs, our pass program started on Janu-



Canadian First Nation Representatives celebrate the opening of *Great Bear Rainforest* at the Victoria IMAX.

Photo courtesy of Paul Wild.

ary 1 and ran for the calendar year. The passes went on sale Nov. 1 and were positioned as holiday gifts as well. We usually made about 75–80% of our anticipated sales before Christmas. We had a count-down to the opening of the pass season and also set a limit on the number of passes that would be sold. If you did not buy in time you were out of luck. The exclusivity we created was one of the sales strategies.

It is good to keep in mind that the theater was originally intended as a destination theater, like the Grand Canyon and Niagara theaters also operated by DCI. But a few years after opening, a host of issues like the cost of gas and tightening border controls (from the U.S.) started to negatively impact Victoria tourism traffic. As such, we needed to diversify our audience base and build a local audience — a *loyal* local audience — in addition to our tourist base.

I think that a lot of our “secret sauce” had to do with how we cultivated the relationship with our pass holders. Lea Silver’s primary job responsibility was to provide concierge service to our members. We wanted the pass holders to think of the theater as “their” theater. They could bring guests at a 20% discount. We would do a minimum of three title film surveys with them. We responded to emails and phone calls daily.

Also, when we opened an “A” film, we would host film talent or filmmakers and would really put them to work! In addition to media appearances, we would host four screenings over two nights that were exclusively for pass holders. As a value-added offering for our pass holders, these were wildly successful.

DC: Can you explain how pass holders used the benefits of the program? It seems like a very generous program, given unlimited documentary film visitation.

PW: It was positioned as “a come as often as you want” program. In fact, one year our marketing pointed out that members could (theoretically) see 3,998 shows in a year! But the reality was an average visitation of 7.28 documentary films per year. And this number worked out well for us on the financial end. Remember that



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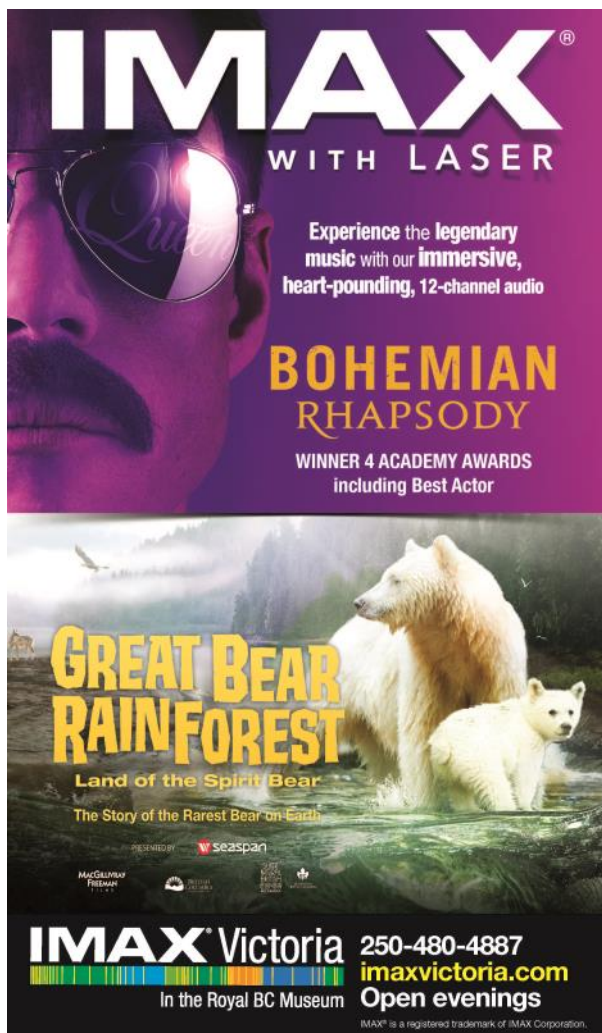
there was a net of more than \$1 million in 2019. There were a few people who would come every week and see the same movie over and over and then there are the people who may have been given a pass as a gift and never come. Those are the people that we were actually most concerned about.

In fact, if someone had not used their pass by the end of April we would market to them differently by sending them a special offer, like a free popcorn coupon. If they had not been to the theater, they

could not be engaged, they could not be excited about the experience. Once they experienced the theater, they could sell it forward for us. They would potentially be the next buyers of passes for themselves and for gifts.

Our concern was to build and maintain a solid, engaged local audience base. They were our ambassadors and they brought guests with them to use the companion ticket discount. They would also buy the Hollywood film tickets at a discounted price. It all fed to the bottom line.

(see *VICTORIA* on page 14)



(from **VICTORIA** on page 13)

Wild on management organization

DC: After the museum acquired the theater, you ran the theater for eight months in a museum setting. How did this compare with your experience at DCI?

PW: There were two main differences. At DCI I worked directly with Bob Perkins, our CEO. In the museum setting I did not work directly for the CEO, but as a department head. At the museum my position was lower on the organizational chart, without a seat or a strong voice at the leadership table. Secondly, and related to the first, was in working for Bob my total focus was on making the theater a success for DCI and our partner, the museum. In addition to the financial goals we wanted the theater to complement the mission of the museum while being an added attraction in the community. Essen-

tially, the theater was a seamless and appealing extension of the institution.

While at the museum my role was expanded to Head of Visitor Experience and Theater Operation, so my focus would not be exclusively on the theater. In speaking with others in the GS field I understand that this is the case for many theater directors or managers even pre-Covid, thus diluting their focus on the theater operation.

Additionally, marketing for the theater was subsumed into the marketing for the total organization. The theater would now have to compete not only for marketing dollars but also for the energy of a marketing staff that was focused on the entire organization.

Circling back to the first difference I noted, since I would not be present at the leadership table, I could not make the case for support directly. With Bob I could, and he understood the concept of spending funds in order to increase the net bottom line. I

was also afforded the autonomy to work with my local theater team to program and operate the theater as deemed appropriate. More in depth decision-making was always done in consultation with Bob and DCI's financial head office. The theater brought in nearly 50% of the attendees to the facility and that is significant. Due to the recent organizational changes at the museum it is possible that not all of

the key staff are aware of that contribution or significance of the theater's attendance to the institution's attendance overall.

Epilogue

In August 2020 the museum (owned by the province of B.C.) purchased the theater from DCI to better position the museum for its planned modernization project. Subsequently, as a result of reorganization, Paul's position was eliminated. Lea Silver left shortly before this happened and Marie Zirk's arrangement with the theater was not renewed. The theater reopened on September 3, 2021 with a reduced show schedule.

Paul Wild was a GSCA board member from 2014 to 2019. IMAX Victoria hosted the successful 2019 GSCA Conference. Paul remains a member of the GSCA and the GSCA's Event Planning Committee and is available for consulting services. He can be reached at pwild@shaw.ca.

Diane Carlson is principal of Giant Screen Cinema Consulting. Before founding the firm in 2017, she managed the IMAX theaters at the Pacific Science Center in Seattle, WA, for over 35 years. She can be reached at dianecarlson@gsccl.com.

By the Numbers IMAX Victoria, 2019 Operated by Destination Cinema

Metro area population:	382,085
Theater attendance:	374,000
Passes sold:	20,000
Pass holder attendance:	145,319
Average visits per pass holder:	7.28
Fees paid to museum:	> CDN\$475,000
Net to the bottom line:	> CDN\$1,000,000
Number of screenings:	3,256
Marketing budget (excl. staff):	CDN\$245,000
Seats in theater:	369

- 2019 was the most successful year since 2008.
- No blockbuster museum exhibit/film pairing in 2019

Bookings: Fall 2021 by Film

241 bookings of 57 films in 102 theaters

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
A11FSE	Baton Rouge LASM	6/19/20	10/1/21	G3DNW	Katowice CC	10/1/20	9/30/22	JTTSP	Colorado Springs AFA	7/24/20	6/1/23
	Bradford	7/21	5/21/22		Krakow CC	10/1/20	9/30/22		Beijing CFM	4/1/21	5/31/22
	Calgary TS	3/25/21	3/25/22		Lehi	4/23/21	4/22/22		Edmonton TWS	7/21	8/9/22
	Chantilly	7/21	5/17/29		Lodz CC	10/1/20	9/30/22		Memphis Pink	1/23/21	12/31/21
	Copenhagen TBP	10/31/20	10/1/21		Louisville KSC	7/1/20	8/30/22		Shanghai STM 3D	7/21	12/31/21
	Edmonton TWS	7/21	3/29/22		Poznan CC	10/1/20	9/30/22		Speyer Dome	7/21	12/31/21
	Memphis Pink	1/23/21	12/31/22		Warsaw CC	10/1/20	9/30/22	MAOOB	Suzhou SCAC	4/1/21	5/31/22
	Pensacola NAM	9/29/20	12/31/21		Wroclaw CC	10/1/20	9/30/22		Baltimore MSC	11/1/21	11/1/22
	Peoria RM	4/16/21	7/22/22	GBR3D	Alexandria BA	9/28/20	5/31/22		Salt Lake City Clark	12/4/21	2/28/22
	Pittsburgh CSC	7/21	4/23/22		Birmingham AL	10/15/21	9/23/21	MOF	Pensacola NAM	9/29/20	12/31/21
	Speyer Dome	7/21	12/31/21		Denver MNS	3/12/21	4/8/22		Speyer Dome	7/21	12/31/21
	Tijuana	7/21	4/15/22		Fort Lauderdale	1/12/21	12/1/21	MOTN	Alexandria BA	9/28/20	12/31/21
	Washington NASM	7/30/21	5/17/29		Harrisburg	7/21	9/11/21	MounQues	Beijing 3D CSTM	7/27/21	1/31/22
AfricAdv	Katowice CC	10/1/20	9/30/22		Houston MNS	9/4/20	12/31/21	Niagara	Niagara Can DCI	7/23/20	
	Krakow CC	10/1/20	9/30/22		Melbourne MV	3/21	3/22	NPA	Branson	10/1/20	5/27/22
	Lodz CC	10/1/20	9/30/22		Memphis Pink	1/23/21	12/31/21		Carnival Horizon	7/21	5/31/22
	Poznan CC	10/1/20	9/30/22		Omaha Zoo	7/21	6/30/22		Carnival Vista	7/21	5/31/22
	Warsaw CC	10/1/20	9/30/22		Port of Spain	7/21/21	12/31/21		Dongguan STM	7/20/20	12/31/21
	Wroclaw CC	10/1/20	9/30/22		Shanghai STM Dome	1/21	2/22		Fort Lauderdale	1/1/21	12/31/21
AGWN	Beijing 3D CSTM	1/21		GBRF	Sioux Falls	7/21	6/30/22		Grand Rapids Cel	1/1/21	12/31/21
	Las Palmas	11/10/20	11/25/21		Beijing CFM	4/1/21	5/31/22		Harrisburg	7/21	9/11/21
	Oulu	1/7/21	11/17/21		Chattanooga TA	5/29/21	10/31/21		Hartberg	7/21	12/31/21
AIWC	Sacramento Imx	7/21	8/31/22		Chicago MSI	8/1/20	9/1/21		Kansas City Sci	7/21	10/1/21
AmazAdve	Chantilly	10/15/21	10/14/22		Cincinnati MC	4/8/21	4/8/22		Lansing Cel	7/21	12/31/21
	Chicago MSI	9/30/21	9/30/21		Denver MNS	9/1/21	9/1/22		Louisville KSC	1/21/21	12/31/21
AMJ	Baton Rouge LASM	6/19/20	10/1/21		Edmonton TWS	7/21	8/9/22		Memphis Pink	1/23/21	12/31/21
	Moscow Kin	9/2/20	4/1/22		Fort Lauderdale	1/12/21	3/16/22		Moscow Kin	10/24/20	11/30/22
	Pittsburgh CSC	7/21	5/28/22		Gatineau	7/21	3/31/23		Pittsburgh CSC	7/21	5/28/22
	Sioux Falls	7/21	3/1/22		Harrisburg	3/12/21	9/11/21		Portage Cel	1/1/21	12/31/21
AncCaves	Birmingham AL	4/2/21	4/2/22		Hastings	6/11/21	6/10/22		Raleigh	10/16/20	6/5/22
	Cleveland	10/2/21	10/1/22		Kagoshima MSC	4/1/21	9/30/21		Richmond SMV	1/1/21	12/31/21
	Fort Lauderdale	1/29/21	1/29/21		Mobile	9/28/21	3/28/23		Rochester MSC	6/27/20	10/1/21
	Hong Kong SM	7/21	7/1/22		Saint Louis SC	6/18/20	9/28/21		Sacramento Imx	7/21	8/31/22
	Lucerne STM	7/21	10/1/21		San Diego RHF	4/9/21	12/31/22		San Diego RHF	10/29/22	12/31/22
	Mobile	9/28/21	3/28/23		San Jose Tech	5/29/21	9/26/22		Sinsheim	7/21	8/1/22
Angkor	Gatineau	10/1/20	3/31/22	GC	Grand Canyon DCI	9/20	12/21		Valencia Spn	9/3/20	12/31/22
	Salt Lake City Clark	10/15/21	10/14/22	GCA	Grand Rapids Cel	1/1/21	12/31/21	OceanOd	Boston NEA	5/28/21	12/31/21
	Taichung NMNS	10/1/20	9/30/21		Lansing Cel	1/1/21	12/31/21		Fort Lauderdale	10/1/21	10/1/22
AntarcSK	Bradford	5/19/21	5/18/22		Portage Cel	1/1/21	12/31/21		Milwaukee	10/15/21	2/20/22
	Fort Lauderdale	7/17/21	7/16/22		Richmond SMV	1/1/21	12/31/21	Ozarks	Branson	7/1/20	
	Hutchinson	9/21	9/22	GlobSoun	Detroit MSC	2/25/21	5/11/24	Penguins	Atlanta FMNH	10/3/20	12/31/21
	Kuwait SCK	5/12/21	11/11/21		Edmonton TWS	7/31/21	5/4/23	PlanPowe	Dearborn THF	10/1/20	9/30/22
	London SM	12/9/20	6/30/22		Mobile	6/2/20	10/31/23		Fort Lauderdale	9/25/20	9/25/22
	Mobile	9/22	3/24		San Jose Tech	1/1/21	1/1/24		Sinsheim	6/1/20	12/31/21
AOTO	Salt Lake City Clark	6/5/21	6/4/22		Seattle PSC 1	10/15/21	10/15/24		Valencia Spn	10/1/20	12/31/22
	Dayton	6/1/21	6/1/22	HCBDT	San Simeon DCI	7/21/20		SeaLion	Atlanta FMNH	4/2/21	4/2/22
	Hutchinson	5/28/21	5/27/22	HidUniv	Copenhagen TBP	6/5/21	10/1/21		Baltimore MSC	1/1/22	1/1/23
	Phoenix ASC	2/4/21	2/4/22		Grand Rapids Cel	1/1/21	12/31/21		Calgary TS	11/10/21	11/10/22
AsterHunt	Salt Lake City Clark	3/1/21	10/1/21		Lansing Cel	1/1/21	12/31/21		Denver MNS	9/24/21	2/23/22
BackWild	Hampton VASSC	12/19/20	12/31/21		Port of Spain	1/1/21	12/31/21		Edmonton TWS	5/21/21	11/21/21
	Hastings	10/8/20	10/16/21		Portage Cel	1/1/21	12/31/21		Gatineau	4/1/21	10/31/22
	Mobile	6/22	7/23	HumpbWha	Grand Rapids Cel	1/1/21	12/31/21		Guangzhou GSC	9/29/21	3/31/22
Bugs	Beijing 3D CSTM	2/15/21	2/14/22		Lansing Cel	1/1/21	12/31/21		Louisville KSC	3/19/21	3/18/22
Cephalopod	Phoenix ASC	6/18/21	11/30/21		Pittsburgh CSC	7/21	5/25/22		Memphis Pink	5/29/21	6/1/23
CRA	Hartberg	7/21	12/31/21		Portage Cel	1/1/21	12/31/21		New York AMNH	7/1/21	1/2/22
DinoDana	Fort Lauderdale	5/22/21			Richmond SMV	9/30/20	12/31/21		Omaha Zoo	1/1/20	
DOA	Phoenix ASC	10/1/20	12/31/21		Saint Louis SC	9/11/21	9/11/22	SFLIS	San Jose Tech	3/31/22	3/31/23
	Salt Lake City Clark	3/1/21	12/31/21		Victoria RBCM	9/2/21	3/31/22		Beijing 3D CSTM	9/22/20	10/1/21
	Taichung NMNS	1/1/21	12/31/21	IAW	Albuquerque NMNH	9/1/21	9/1/22	SFS	Pittsburgh CSC	6/24/21	12/31/22
Dolphins	Speyer Dome	7/21	12/31/21		Austin TSHM	9/1/20	12/31/21	SOB3D	Lucerne STM	10/1/20	9/30/22
DreamBig	Baltimore MSC	7/21	10/1/21		Baton Rouge LASM	7/21	1/10/23	SOE	Shenyang LSTM	1/20	1/1/21
	Bradford	7/21	5/21/22		Chantilly	7/30/21	2/13/25	SOTU	Hong Kong SM	7/1/21	3/31/22
	Fort Lauderdale	1/12/21	12/31/21		Chattanooga TA	2/12/21	2/12/22		Los Angeles CSC	9/19/21	12/17/21
	Grand Rapids Cel	1/1/21	5/21/22		Davenport Put	5/1/21	5/1/22		Orlando SC	9/1/21	3/31/22
	Harrisburg	7/21	9/11/21		Dearborn THF	2/1/21	2/4/22		Taipei AM	9/7/21	9/7/24
	Kuwait SCK	7/21	12/31/21		Fort Lauderdale	2/12/21	2/12/22	SpaceNex	Hutchinson	5/22/20	12/31/22
	Lansing Cel	1/1/21	12/31/21		Harrisburg	7/21	9/10/21		McMinnville	10/1/18	12/31/22
	Louisville KSC	1/1/21	12/31/21		Hartberg	6/3/21	6/30/23	SupDogs	Chicago MSI	8/1/20	
	Moscow Kin	9/2/20	4/1/22		Houston MNS	9/4/20	12/31/21		Singapore SC	10/20	
	Pittsburgh CSC	7/21	5/28/22		Hutchinson	3/13/21	3/13/22	TTA	Grand Rapids Cel	1/1/21	12/31/21
	Port of Spain	7/21	12/31/21		Lubbock SS	11/1/20	10/1/21		Lansing Cel	1/1/21	12/31/21
	Portage Cel	1/1/21	12/31/21		Lucerne STM	7/21	10/1/21		Moscow Kin	7/21	11/30/22
	Richmond SMV	1/1/21	12/31/21		Moscow Kin	10/29/20	10/29/21		Portage Cel	1/1/21	12/31/21
	Saint Augustine	11/1/20	12/31/21		Peoria RM	2/28/20	7/22/22	TTS	Copenhagen TBP	6/5/21	12/31/22
	Saint Louis SC	1/1/21	9/28/21		Raleigh	6/5/21	6/5/22		McMinnville	1/1/19	12/31/22
	San Diego RHF	10/29/22	12/31/22		Saint Louis SC	5/28/21	5/28/22	TurtOdys	Chattanooga TA	7/17/20	12/31/21
	Sioux Falls	7/21	3/1/22		San Diego RHF	10/29/22	12/31/22	Volcanoes	Melbourne MV	11/19/20	3/31/22
	Thessaloniki SCTM	7/21	10/31/22		San Jose Tech	5/29/21	11/29/22	WS3D	Hartberg	7/3/21	1/2/22
	Valencia Spn	10/1/20	12/31/22		Sioux Falls	7/21	3/1/22	Yell	Yellowstone	12/20	
Everest	Hartberg	7/21	12/31/21	ISR	Washington NASM	7/30/21	2/13/25				
ExpChesa	Harrisburg	3/12/21	3/31/24		Baton Rouge LASM	10/1/20	12/31/21				

Fall 2021 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Albuquerque NMNH	IAW	9/1/21	9/1/22	Birmingham AL	JTTSP	4/1/21	5/31/22	Chicago MSI	TurtOdys	7/17/20	12/31/21
Alexandria BA	GBR3D	9/28/20			AncCaves	4/2/21	4/2/22		AmazAdve	8/1/20	9/30/21
	MOTN	9/28/20	12/31/21		GBR3D	10/15/21	5/31/22		GBRF	8/1/20	9/5/21
Atlanta FMNH	Penguins	10/3/20	12/31/21	Boston NEA	OceanOd	5/28/21	12/27/21		SupDogs	8/1/20	
	SeaLion	4/2/21	4/2/22	Bradford	A11FSE	7/21	5/21/22	Cincinnati MC	GBRF	4/8/21	4/8/22
Austin TSHM	IAW	9/9/20	12/31/21		AntarcSK	5/19/21	5/18/22	Cleveland	AncCaves	10/2/21	10/1/22
Baltimore MSC	DreamBig	7/21	10/1/21		DreamBig	7/21	5/21/22	Colorado Springs AFA	ISR	7/24/20	6/1/23
	MAOOB	11/1/21	11/1/22	Branson	NPA	10/1/20	5/27/22	Copenhagen TBP	A11FSE	10/31/20	10/1/21
	SeaLion	1/1/22	1/1/23		Ozarks	7/1/20			HidUniv	6/5/21	10/1/21
Baton Rouge LASM	A11FSE	6/19/20	10/1/21	Calgary TS	A11FSE	3/25/21	3/25/22		TTS	6/5/21	12/31/22
	AMJ	6/19/20	10/1/21		SeaLion	11/10/21	11/10/22	Davenport Put	IAW	5/15/21	5/13/22
	IAW	7/21	1/10/23	Carnival Horizon	NPA	7/21	5/31/22	Dayton	AOTO	6/1/21	6/1/22
	ISR	10/1/20	12/31/21	Carnival Vista	NPA	7/21	5/31/22	Dearborn THF	IAW	2/1/21	2/4/22
Beijing 3D CSTM	AGWN	1/21		Chantilly	A11FSE	7/21	5/17/29		PlanPowe	10/1/20	9/30/22
	Bugs	2/15/21	2/14/22		AmazAdve	7/30/21	12/31/21	Denver MNS	GBR3D	3/12/21	9/23/21
	MounQues	7/21/20	1/31/22	Chattanooga TA	IAW	5/29/21	10/31/21		GBRF	9/24/21	9/1/22
	SFLIS	9/22/20	10/1/21		GBRF	5/29/21	10/31/21		SeaLion	9/24/21	2/23/22
Beijing CFM	GBRF	4/1/21	5/31/22		IAW	2/12/21	2/12/22	Detroit MSC	GlobSoun	2/25/21	5/11/24

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Dongguan STM	NPA	7/20/20	12/31/21	Las Palmas	AGWN	11/10/20	11/25/21	Raleigh	G3DNW	10/1/20	9/30/22
Edmonton TWS	A11FSE	7/21	3/29/22	Lehi	G3DNW	4/23/21	4/22/22		IAW	6/5/21	6/5/22
	GBRF	7/21	8/9/22	Lodz CC	AfricAdv	10/1/20	9/30/22		NPA	10/16/20	6/5/22
	GlobSoun	7/31/21	5/4/23		G3DNW	10/1/20	9/30/22	Richmond SMV	DreamBig	11/1/21	12/31/21
	JTTSP	7/21	8/9/22	London SM	AntarcSK	12/9/20	6/30/22		GCA	11/1/21	12/31/21
Fort Lauderdale	SeaLion	5/21/21	11/21/21	Los Angeles CSC	SOTU	9/19/21	12/17/21		HumpbWha	9/30/20	12/31/21
	AncCaves	1/29/21	1/29/22	Louisville KSC	DreamBig	11/1/21	12/31/21		NPA	11/1/21	12/31/21
	AntarcSK	7/17/21	7/16/22		G3DNW	7/1/20	8/30/22	Rochester MSC	NPA	6/27/20	10/1/21
	DinoDana	5/22/21			NPA	1/21/21	12/31/21	Sacramento lmx	AIWC	7/21	8/31/22
	DreamBig	1/12/21	12/31/21		SeaLion	3/19/21	3/18/22		NPA	7/21	8/31/22
	GBR3D	1/12/21	12/1/21	Lubbock SS	IAW	11/1/20	10/1/21	Saint Augustine	DreamBig	11/1/20	12/31/21
	GBRF	1/12/21	3/16/22	Lucerne STM	AncCaves	7/21	10/1/21	Saint Louis SC	DreamBig	11/1/21	9/28/21
	IAW	2/12/21	2/12/22		IAW	7/21	10/1/21		GBRF	6/18/20	9/28/21
	NPA	1/1/21	12/31/21		SOB3D	10/1/20	9/30/22		HumpbWha	9/11/21	9/11/22
	OceanOd	10/1/21	10/1/22	McMinnville	SpaceNex	10/1/18	12/31/22		IAW	5/28/21	5/28/22
	PlanPowe	9/25/20	9/25/22		TTS	11/1/19	12/31/22	Salt Lake City Clark	Angkor	10/15/21	10/14/22
Gatineau	Angkor	10/1/20	3/31/22		GBR3D	3/21	3/22		AntarcSK	6/5/21	6/4/22
	GBRF	7/21	3/31/23	Melbourne MV	Volcanoes	11/19/20	3/31/22		AsterHunt	3/1/21	10/1/21
	SeaLion	4/1/21	10/31/22		A11FSE	1/23/21	12/31/22		DOA	3/1/21	12/31/21
Grand Canyon DCI	GC	9/20	12/21	Memphis Pink	GBR3D	1/23/21	12/31/21		MAOOB	12/4/21	2/28/22
Grand Rapids Cel	DreamBig	11/1/21	12/31/21		JTTSP	1/23/21	12/31/21	San Diego RHF	DreamBig	10/29/22	12/31/22
	GCA	11/1/21	12/31/21		NPA	1/23/21	12/31/21		GBRF	4/9/21	12/31/22
	HidUniv	11/1/21	12/31/21		SeaLion	5/29/21	6/1/23		IAW	10/29/22	12/31/22
	HumpbWha	11/1/21	12/31/21	Milwaukee	OceanOd	10/15/21	2/20/22		NPA	10/29/22	12/31/22
	NPA	11/1/21	12/31/21	Mobile	AncCaves	9/28/21	3/28/23	San Jose Tech	GBRF	5/29/21	9/26/22
	TTA	11/1/21	12/31/21		AntarcSK	9/22	3/24		GlobSoun	11/1/21	11/1/24
Guangzhou GSC	SeaLion	9/28/21	3/31/22		BackWild	6/22	7/23		IAW	5/29/21	11/29/22
Hampton VASSC	BackWild	12/18/20	12/31/21		GBRF	9/28/21	3/28/23		SeaLion	3/31/22	3/31/23
Harrisburg	DreamBig	7/21	9/11/21	Moscow Kin	GlobSoun	6/2/20	10/31/23	San Simeon DCI	HCBTD	7/21/20	
	ExpChesa	3/12/21	3/31/24		AMJ	9/2/20	4/1/22	Seattle PSC 1	GlobSoun	10/15/21	10/15/24
	GBR3D	7/21	9/11/21		DreamBig	9/2/20	4/1/22	Shanghai STM 3D	JTTSP	7/21	12/31/21
	GBRF	3/12/21	9/11/21		IAW	10/29/20	10/29/21	Shanghai STM Dome	GBR3D	1/21	2/22
	IAW	7/21	9/10/21		NPA	11/30/20	11/30/22	Shenyang LSTM	SOE	10/20	11/21
	NPA	7/21	9/11/21		TTA	7/21	11/30/22	Singapore SC	SupDogs	10/20	
Hartberg	CRA	7/21	12/31/21	New York AMNH	SeaLion	7/1/21	12/2/22	Sinsheim	NPA	7/21	8/1/22
	Everest	7/21	12/31/21	Niagara Can DCI	Niagara	7/23/20			PlanPowe	6/1/20	12/31/21
	IAW	6/3/21	6/30/23	Omaha Zoo	GBR3D	7/21	6/30/22	Sioux Falls	AMJ	7/21	3/1/22
	NPA	7/21	12/31/21		SeaLion	11/20			DreamBig	7/21	3/1/22
	WS3D	7/3/21	12/2/22	Orlando SC	SOTU	4/1/21	3/31/22		GBR3D	7/21	6/30/22
Hastings	BackWild	10/8/20	10/18/21	Oulu	AGWN	11/7/21	11/7/21	Speyer Dome	IAW	7/21	3/1/22
	GBRF	6/11/21	6/10/22	Pensacola NAM	A11FSE	9/29/20	12/31/21		A11FSE	7/21	12/31/21
Hong Kong SM	AncCaves	7/21	7/1/22		MOF	9/29/20	12/31/21		Dolphins	7/21	12/31/21
	SOTU	7/1/21	3/31/22	Peoria RM	A11FSE	4/16/21	7/22/22		JTTSP	7/21	12/31/21
Houston MNS	GBR3D	9/4/20	12/31/21		IAW	2/28/20	7/22/22		MOF	7/21	12/31/21
	IAW	9/4/20	12/31/21	Phoenix ASC	AOTO	2/4/21	2/4/22	Suzhou SCAC	JTTSP	4/1/21	5/31/22
Hutchinson	AntarcSK	9/21	9/22		Cephalopod	6/18/21	11/30/21	Taichung NMNS	Angkor	10/1/20	9/30/21
	AOTO	5/28/21	5/27/22		DOA	10/1/20	12/31/21		DOA	11/1/21	12/31/21
	IAW	3/13/21	3/13/22	Pittsburgh CSC	A11FSE	7/21	4/23/22	Taipei AM	SOTU	9/7/21	9/7/24
	SpaceNex	5/22/20	12/31/22		AMJ	7/21	5/28/22	Thessaloniki SCTM	DreamBig	7/21	10/31/22
Kagoshima MSC	GBRF	4/1/21	9/30/21		DreamBig	7/21	5/28/22	Tijuana	A11FSE	7/21	4/15/22
Kansas City Sci	NPA	7/21	10/1/21		HumpbWha	7/21	5/25/22	Valencia Spn	DreamBig	10/1/20	12/31/22
Katowice CC	AfricAdv	10/1/20	9/30/22		NPA	7/21	5/28/22		NPA	9/3/20	12/31/22
	G3DNW	10/1/20	9/30/22	Port of Spain	SFS	6/24/21	12/31/22		PlanPowe	10/1/20	12/31/22
	AfricAdv	10/1/20	9/30/22		DreamBig	7/21	12/31/21	Victoria RBCM	HumpbWha	9/2/21	3/31/22
Krakow CC	G3DNW	10/1/20	9/30/22		GBR3D	7/21/21	12/31/21	Warsaw CC	AfricAdv	10/1/20	9/30/22
Kuwait SCK	AntarcSK	5/12/21	11/11/21		HidUniv	11/1/21	12/31/21		G3DNW	10/1/20	9/30/22
	DreamBig	7/21	12/31/21	Portage Cel	DreamBig	11/1/21	12/31/21	Washington NASM	A11FSE	7/30/21	5/17/29
	DreamBig	11/1/21	12/31/21		GCA	11/1/21	12/31/21		IAW	7/30/21	2/13/25
Lansing Cel	GCA	11/1/21	12/31/21		HidUniv	11/1/21	12/31/21	Wroclaw CC	AfricAdv	10/1/20	9/30/22
	HidUniv	11/1/21	12/31/21		HumpbWha	11/1/21	12/31/21		G3DNW	10/1/20	9/30/22
	HumpbWha	11/1/21	12/31/21		NPA	11/1/21	12/31/21	Yellowstone	Yell	12/20	
	NPA	11/1/21	12/31/21	Poznan CC	TTA	11/1/21	12/31/21				
	TTA	11/1/21	12/31/21		AfricAdv	10/1/20	9/30/22				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
A11FSE	Apollo 11: First Steps Edition	2019		OceanOd	Ocean Odyssey	2021	3D
AfricAdv	African Adventure 3D	2007	3D	Ozarks	Ozarks: Legacy and Legend	1993	
AGWN	Australia's Great Wild North	2018		Penguins	Penguins 3D	2013	3D
AIWC	Adventures in Wild California	2000		PlanPowe	Planet Power	2018	3D
AmazAdv	Amazon Adventure	2017	3D	SeaLion	Sea Lions: Life by a Whisker	2020	3D
AMJ	America's Musical Journey	2018	3D	SFLIS	Search for Life In Space, The	2016	3D
AncCaves	Ancient Caves	2020	3D	SFS	Search for Snow, The	2021	3D
Angkor	Angkor: Lost Empire of Cambodia	2020	3D	SOB3D	Son of Bigfoot 3D, The	2018	3D
AntarcSK	Antarctica	2020		SOE	Story of Earth, The	2018	3D
AOTO	Astronaut: Ocean to Orbit	2021		SOTU	Secrets of the Universe	2019	3D
AsterHunt	Asteroid Hunters	2020	3D	SpaceNex	Space Next 3D	2015	3D
BackWild	Backyard Wilderness	2018	3D	SupDogs	Superpower Dogs	2019	3D
Bugs	Bugs!	2003	3D	TTA	To the Arctic	2012	3D
Cephalopod	Cephalopods: Aliens of the Deep	2021	3D	TTS	Touch the Stars	2019	3D
CRA	Coral Reef Adventure	2003		TurtOdys	Turtle Odyssey	2018	3D
DinoDana	Dino Dana: The Movie	2021		Volcanoes	Volcanoes: The Fires of Creation	2018	3D
DOA	Dinosaurs of Antarctica	2020	3D	WS3D	Wild Safari 3D	2005	3D
Dolphins	Dolphins	2000		Yell	Yellowstone	1994	
DreamBig	Dream Big: Engineering Our World	2017	3D				
Everest	Everest	1998					
ExpChesa	Expedition Chesapeake	2019					
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D				
GBR3D	Great Barrier Reef	2018	3D				
GBRF	Great Bear Rainforest	2019	3D				
GC	Grand Canyon: The Hidden Secrets	1985					
GCA	Grand Canyon Adventure: River at Risk	2008	3D				
GlobSoun	Global Soundscapes: Mission to Record the Earth	2016	3D				
HCBTD	Hearst Castle: Building the Dream	1996					
HidUniv	Hidden Universe	2013	3D				
HumpbWha	Humpback Whales	2015	3D				
IAW	Into America's Wild	2020	3D				
ISR	In Saturn's Rings	2018					
JTTSP	Journey to the South Pacific	2013	3D				
MAOOB	Mountain Adventure: Out of Bounds	2019	3D				
MOF	Magic of Flight, The	1997					
MOTN	Mystery of the Nile	2005					
MounQues	Mountain Quest	2018					
Niagara	Niagara: Miracles, Myths, and Magic	1987					
NPA	National Parks Adventure	2016	3D				

Fall 2021 Bookings Count

#	Film	#	Film	#	Film	#	Film
22	IAW	4	AMJ	2	SpaceNex	1	MounQues
22	NPA	4	GCA	2	SupDogs	1	Niagara
19	DreamBig	4	PlanPowe	2	TTS	1	Ozarks
15	GBRF	4	SOTU	1	AIWC	1	Penguins
13	A11FSE	4	TTA	1	AsterHunt	1	SFLIS
12	GBR3D	3	AGWN	1	Bugs	1	SOB3D
12	SeaLion	3	Angkor	1	Cephalopod	1	SOB3D
8	G3DNW	3	AOTO	1	CRA	1	SOE
7	AntarcSK	3	BackWild	1	DinoDana	1	TurtOdys
7	HumpbWha	3	DOA	1	Dolphins	1	Volcanoes
6	AfricAdv	3	OceanOd	1	Everest	1	WS3D
6	AncCaves	2	AmazAdv	1	ExpChesa	1	Yell
6	JTTSP	2	ISR	1	GCBTD		
5	GlobSoun	2	MAOOB	1	MOTN		
5	HidUniv	2	MOF				